



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

first appeared in The New York Times. A more stirring word picture of war times than this we have never read. It tells of a wronged husband seeking the man who has desolated his home: he finds him on the eve of battle, and it is agreed that if both survive—for the former offers his services in the coming fight—they shall meet next day and settle their differences on "the field of honor."

THE BUNTLING BALL, a Græco-American Play, being a Poetical Satire on New York Society—so runs the title—is an entertaining and very well-printed volume, issued by Funk & Wagnalls, who, by clever advertising, have managed to work up a lively interest as to its authorship. With each copy of the book is a numbered blank to be filled in with a guess at the name of the writer, and the successful guesser is to receive a prize of \$1000. As we do not buy our copy, it would, obviously, be unfair for us to divulge the name of the author; for we could not, under the circumstances, conscientiously claim the prize.

HARRIET MARTINEAU, by Mrs. F. Fenwick Miller, is the latest addition to the interesting "Famous Women" Series, written by women, and published by Roberts Brothers. The previous volumes were on George Eliot, by Mathilde Blind; Emily Brontë, by Miss Robinson; George Sand, by Miss Thomas; Mary Lamb, by Mrs. Gilchrist; Margaret Fuller, by Julia Ward Howe; Maria Edgeworth, by Helen Zimmern; Elizabeth Fry, by Mrs. E. R. Pitman; the Countess of Albany, by Vernon Lee, and Mary Wollstonecraft. The volume under notice is certainly one of the best of the series. Its style is lucid, the arrangement of materials is judicious, and there is much new information about the gifted author of "Political Economy Tales," "Illustrations of Political Economy" and "Society in America." Harriet Martineau's "Autobiography" was completed in 1855, and Mrs. Miller does not claim too much in intimating that the present book is the only one "at all worth calling a record of the twenty-one years during which she (Harriet Martineau) lived and worked after that date." She could have afforded, however, to have been more courteous than she has been in alluding to the labors of our countrywoman, Mrs. Chapman, in the same field.

RALPH WALDO EMERSON, by Oliver Wendell Holmes, is a welcome addition to the valuable series of "American Men of Letters," edited by Charles Dudley Warner, and published by Houghton, Mifflin & Co. It is impossible for the genial "Autocrat of the Breakfast Table" to write anything which is not worth reading, and his personal intimacy with the Sage of Concord give him certain qualifications for the task of acting as his biographer; but it may be doubted whether Dr. Holmes was the best man to be found for the task of analyzing the workings of an intellect so different from his own. James Russell Lowell said of Emerson some years ago: "There is no man living to whom, as a writer, so many of us feel and thankfully acknowledge so great an indebtedness for ennobling impulses. We look upon him as one of the few men of genius whom our age has produced; and there needs no better proof of it than his masculine faculty of fecundating other minds." In the case of our author, he has impregnated the heart by his perfect humanity, rather than the mind by his peculiar philosophy. Dr. Holmes's admiration for Emerson, the man, is unbounded. "His writings, whether in prose or verse," he says, "are worthy of admiration, but his manhood was the underlying quality which gave them their true value. It was in virtue of this that his rare genius acted on so many minds as a trumpet call to awaken them to the meaning and the privileges of this earthly existence, with all its infinite promise. No matter what he wrote or spoke, his words, his tones, his looks, carried the evidence of a sincerity and poetry,

like the water of crystallization, without which they would effloresce into mere rhetoric."

A CARPET KNIGHT, by Harford Flemming, is an entertaining love-story, dealing with every-day incidents of American life, in which the interest is kept up until the end. The dialogue is crisp and natural, and the narrative flows freely, with little attempt at fine writing. Houghton, Mifflin & Co. are the publishers.

MRS. C. C. HARRISON is writing a new volume of fairy stories, to be illustrated by Walter Crane, and published by Scribner & Welford. This will be good news for the legion of little folk who last winter found this versatile lady's "Old Fashioned Fairy Tales" so delightful.

PRACTICAL INSTRUCTION IN LETTER ENGRAVING, by G. F. Whelpley, is a carefully written and valuable guide, published by John Wiley & Sons, for both professional and amateur workmen. It gives, with many fac-simile illustrations, rules and accessory hints relating to the representation of the several alphabets; the formation of inscriptions, ciphers, monograms; the use and sharpening of tools; and the proper methods for working generally. Mr. Whelpley, in his preface, says that the lessons in the book, if carefully studied, "will enable any intelligent person to master the art of letter-engraving," and that "this business, being but light manual labor, and of a sedentary character, opens the door of a new industry to women, which will lead them to lucrative positions."

PICTURESQUE SKETCHES is a portfolio of suggestive illustrations from The American Architect, comprising architectural sculpture, statues, monuments, tombs, fountains, capitals, cathedrals, iron work, and details of ornament. It is published by James R. Osgood & Co., at the reasonable price of one dollar and a half.

SNAP is the name of a new illustrated five-cent humorous weekly paper, which seems intended to occupy a middle ground between Puck and Life. The first number, a large, handsome sheet, attractive both as to letter-press and illustrations, is full of promise. Mr. B. B. Valentine, formerly of Puck, is editor, and Captain Alfred Thompson, a clever English artist, who used to draw for The Tomahawk, a London illustrated weekly—the first, we believe, to introduce the colored cartoon—enriches the pages with his fanciful pencil. Cartoons by Matt Morgan are announced, and altogether, judging from the enterprise of the managers—both capable, energetic men of experience—we should say that Snap has come to stay.

THE PORTFOLIO, for March, just received from Macmillan & Co., has for a frontispiece an excellent etching by Auguste Massé, after Augustus Hagborg's "Low Tide in the Channel." Another plate illustrates the Trinity Chapel in Canterbury Cathedral, and a third etching is Albert Dürer's well-known "Christmas Day," sometimes called "The Nativity," a perfect reproduction by the wonderful Amand Durand process.

L'ART, the great French publication, begins the year fully up to the old standard, which long since made it recognized as—within its chosen scope—the first art journal of the world. The etching, by Émile Bulaud, of Velasquez's portrait of Innocent X. is such a veritable masterpiece that if the critical reader should find Felix Jasinski's plate of "La Bête à Bon Dieu," after Alfred Stevens, not altogether pleasing, and Rohr's transcript of "The Smokers," by Teniers, only an ordinary work, he could well afford to throw them aside and be satisfied that in the first-

named print he had the value of a year's subscription to L'Art. American readers will be especially interested in the review by Eugene Véron, the scholarly editor, of Georges Perrot's "Histoire de l'Art dans l'Antiquité," in which he criticises, in scathing terms, the Director of the Metropolitan Museum of New York, and his "trésor imaginaire de Curium." He finds "quelque chose de singulièrement déplaisant à voir cet homme de science et de bonne foi égaré par des affirmations sans fondement." Evidently the Cesnola ghost will not down. The Courrier de L'Art, which we receive from Macmillan & Co., together with L'Art, and which is presented free to subscribers to that journal, continues to be a valuable record of the important sales and the gossip of the Parisian world of art.

OTHER BOOKS RECEIVED.

LIFE OF FORTUNY. From the French of BARON DAVILLIER. Philadelphia: Porter & Coates.

OBITER DICTA. New York: Charles Scribner's Sons.

EVE'S DAUGHTERS. By MARION HARLAND. New York: Charles Scribner's Sons.

THE AUTHOR OF BELTRAFFIO. By HENRY JAMES. Boston: Jas. R. Osgood & Co.

WEIRD TALES. By E. T. W. HOFFMANN. New York: Charles Scribner's Sons.

A NEW YEAR'S MASQUE AND OTHER POEMS. By EDITH M. THOMAS. Boston: Houghton, Mifflin & Co.

TARANTELLA. By MATHILDE BLIND. Boston: Roberts Brothers.

TREATMENT OF SUPPLEMENT DESIGNS.

Plate 428.—Dessert-plate design—"Pansies." Purple pansies should be painted with golden violet, adding a second wash of this over part of the flower and a little black and brown green mixed for the deepest shadows. Use jonquil yellow for the yellow parts and orange yellow for the bright tint on the lower lip. Lines of deep purple and black can be added for the varied markings of the flowers. Pale blue pansies are painted with golden violet, and a little blue added; shade with the same tint. There are pure yellow varieties, for which orange or jonquil yellow is suitable. For the rich golden brown variety use brown No. 17 and orange yellow, and on the lower petals of yellow touches of iron violet can be added. Use mixing yellow with grass green for the leaves, stems and buds, shading them with brown green. Outline with deep purple and brown No. 17.

Plate 429.—Design for cup and saucer—"Perennial Flax." Paint flowers with sky-blue, centres with mixing-yellow, leaves with yellow-green and olive-green; background buff, bands in gold.

Plate 430.—Conventional "Peacock" design for repoussé brasswork, suitable also for embroidery. Plate 431.—Suggestions for metal workers. Plate 432.—Embroidery design for blotter—"Poppies." Plate 433.—Renaissance embroidery design, suitable for scarf table-cloth, or to be repeated for lambrequin or portière border. Plate 434.—Embroidery designs for frames.

THE NONPAREIL VELVETEEN

Received the only medals awarded at the International Exhibition Amsterdam, 1883, and L'Académie Nationale de France 1884.

THIS charming material unites all the qualities which enable any lady to-day to dress simply, naturally, tastefully, and inexpensively. Owing to its intrinsic richness, and being full of what artists call "quality," it is better suited than any other material for a tight-fitting dress. Being so luxurious in itself it can dispense with bows and trimmings, and the more simply it is made the more unrivalled it is in richness and repose. It has its own peculiar characteristic folds—they are not angular like the folds of silk, but wonderfully soft, ample, and flowing, lending a queenly grace and dignity to the figure, and adapting themselves to every curve of the body.

To be obtained at Retail from every First-Class House in America.

LETTER FROM MARY ANDERSON

The Nonpareil Velveteen is indeed beautiful in color and texture.

Yours, MARY ANDERSON.

LETTER FROM SARAH BERNHARDT

A new Velvet, magnificent in color and texture, of which I have just had made for myself a costume.

SARAH BERNHARDT.

• SEE THAT THE NAME AND TRADE MARK IS STAMPED ON THE BACK OF EVERY SECOND YARD •

ANOTHER quality peculiar to the "NONPAREIL" VELVETEEN is, that while it is lighter and healthier than many other fabrics of which indoor costumes are made, it at the same time makes a walking dress suitable for almost any season. The "pile" of the "NONPAREIL" VELVETEEN acts as a strong protective against cold, in the same manner as the fur of animals.

During the last decade ladies have dressed better than they ever did before; they have dressed more in obedience to sanitary laws and more in accordance with the Greek appreciation of the beauty of the human figure. They have now to facilitate them, in the cultivation of truth and beauty in costume, the charming and, at the same time, economical fabric known throughout the civilized world as the "NONPAREIL" VELVETEEN.

Wholesale Trade ONLY supplied by the Agents Shaen & Fithian, New York.